

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

*Faculty Artists  
Series*

---

PROGRAM I

WALTER HALL

FRIDAY, OCTOBER 30, 1987

8:00 PM



PROGRAM

Concerto in F Major for Bassoon and Strings,  
F. VIII, No. 20

ANTONIO VIVALDI  
(1678-1741)

Allegro  
Largo  
Allegro

David McGill, bassoon  
David Zafer and Paul Zafer, violins;  
Kent Teeple, viola; David Hetherington, cello;  
Thomas Monohan, double bass; Bruce Ubukata, harpsichord

Trio in E-flat, Op. 70, No. 2

LUDWIG VAN BEETHOVEN  
(1770-1827)

Poco sostenuto -- Allegro ma non troppo  
Allegretto  
Allegretto ma non troppo  
Finale: Allegro

Gerard Kantarjian, violin; David Hetherington, cello;  
William Aide, piano

\* \* \* INTERMISSION \* \* \*

Sonata for Viola and Harp

OSKAR MORAWETZ  
(b. 1917)

Introduction (Allegro-Adagio-Allegro), Adagio  
Allegro  
Adagio espressivo  
Allegro

Rivka Golani, viola; Judy Loman, harp

Quintet in B-flat Major, Op. 34

CARL MARIA VON WEBER  
(1786-1826)

Allegro  
Fantasia (Adagio ma non troppo)  
Menuetto (Capriccio presto) / Trio  
Rondo (Allegro giocoso)

Joaquin Valdepeñas, clarinet;  
David Zafer and Paul Zafer, violins;  
Kent Teeple, viola; David Hetherington, cello

## NOTES

### **Concerto in F Major for Bassoon and Strings F. VIII, No. 20**

**ANTONIO VIVALDI**

While Vivaldi's boast that he could compose music faster than it could be copied is an exaggeration, his output of approximately 500 concerti alone is impressive evidence for this claim. Many of these are concerti grossi, a specifically Baroque genre which features several solo instruments, but about 350 of his concerti are for one solo instrument and over 30 are for bassoon. Vivaldi was emulated by many eighteenth century composers, nevertheless, his concerti are unequivocally Baroque in style even when employing the more modern solo concerto.

As was usual in the Italian concerto, the first and last movements of this concerto are in ritornello form; statements of the thematic material are given by the strings between which the bassoon has episodic passages. The tutti statements are in various related keys, whereas the bassoon passages wander more freely. The second movement of this concerto is an aria for the bassoon and the texture is pared down to two-part writing, with the exception of the dotted-rhythm cadential figures.

### **Trio in E-flat, Op. 70, No. 2**

**LUDWIG VAN BEETHOVEN**

The Opus 70 trios were composed in Beethoven's middle period, the time of the Fifth and Sixth Symphonies, and they were dedicated to his friend and patron the Countess Marie Erdody, in whose home Beethoven was living at the time. A slow contrapuntal passage initiates the first movement, a rather unusual feature. No mere introduction, it recurs several times in the main part of the movement, its solemn lines contrasting with the jaunty Allegro. In the second movement, Beethoven is no less ingenious with respect to form. He fashions a variation movement out of not one but two themes, the first in C major and the second in C minor. Those who know Beethoven's Piano Sonata, Op. 26 will recognize the theme of the third movement, which is transformed here into a graceful minuet. The chorale-like trio features an antiphonal relationship between the piano and the strings; through the use of double stops, the strings become a choir of three voices. Beethoven's fascination with tertial key-relationships is evident in the Finale, in which the second theme is in the mediant key, rather than the dominant.



## Sonata for Viola and Harp

OSKAR MORAWETZ

In May of this year, Oskar Morawetz was the first composer to receive the Order of Ontario. This honour attests to his distinguished career as one of Canada's most celebrated composers, both at home and abroad. Born in 1917 in Czechoslovakia, he came to Canada in 1940 and has taught theory and composition at the Royal Conservatory of Music and the Faculty of Music, University of Toronto. Performances of his works in the past year have taken Morawetz to the United States, where the Cleveland Symphony played his Memorial to Martin Luther King under Kurt Masur; to London, England for the premiere of The Weaver, a setting of a poem by Archibald Lampman, and back to Toronto, where Andrew Davis and the Toronto Symphony performed one of his best-known orchestral works, From the Diary of Anne Frank. Tonight's work is one of many chamber works; Morawetz has composed a sonata for almost every orchestral instrument, many of them commissioned by the performers. The Sonata for Viola and Harp was commissioned by Rivka Golani and Judy Loman through the Canada Council, and this evening's performance is the world premiere.

## Quintet in B-flat Major, Op. 34

CARL MARIA VON WEBER

Although Weber is primarily remembered today for his operas, he was, in fact, a man of many talents: conductor, critic, and virtuoso pianist, to name a few. On some of the tours and concerts which he performed in the latter capacity, Weber was joined by the clarinetist Heinrich Baermann for whom he composed most of the clarinet works, including this one.

The quintet is a chamber work by virtue of the small number of players; otherwise, it is more like a concerto for clarinet since the strings rarely emerge into the foreground of the texture. In addition to being a showpiece for the clarinet, this piece bears the mark of the "Father of Romanticism" as Weber has been called, especially the exploration of sonority in the haunting second movement. The echoing chromatic scales foreshadow the evocative orchestral effects Weber was to obtain in his operas. In the third movement, a dialogue is established between clarinet and cello, who engage in a musical repartee, but the fourth movement belongs to the clarinetist, whose dazzling display is the main attraction.

Notes by REBECCA GREEN

### Tonight's Artists

**WILLIAM AIDE** is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian and Arthur Fiedler. His recording of the 24 Chopin Etudes (MV 1017) was released this past June to favourable reviews.

**RIVKA GOLANI** is not only a unique interpreter of traditional repertoire, but she is also widely known as a champion of new music. Over forty works, including ten concertos, by composers of international repute have been written for her. Miss Golani has performed with such major ensembles as the Israel Philharmonic, Boston Symphony, ORF Radio Orchestra in Vienna, BBC Scottish Symphony, Toronto Symphony and London Sinfonietta, and has given recitals in the United States, Canada, Mexico, Israel, Japan, and Europe. Her Viola Nouveau (Centrediscs) was nominated for a JUNO Award in 1984, and won the Canadian Grand Prix du Disque in 1985.

**DAVID HETHERINGTON** graduated from the Royal Conservatory of Music with the Gold Medal in 1967. He continued his studies at the University of Toronto, then travelled abroad to work with Claus Adam in New York, Andre Navarra in Italy, and Paul Tortelier in France. A member of The Toronto Symphony since 1970, Mr. Hetherington is a founding member of the ensemble Amici with Joaquin Valdepenas and pianist Patricia Parr. In addition, he teaches at the Royal Conservatory of Music and Faculty of Music, University of Toronto.



Born in Cairo, GERARD KANTARJIAN began performing at the age of six. He graduated from the Curtis Institute of Music in 1958 and was a prize winner in the 1959 Queen Elizabeth International Violin Competition. He has since performed with such leading ensembles as the Philadelphia Orchestra under Eugene Ormandy, the San Francisco Orchestra with Arthur Fiedler, and as concertmaster with the American Symphony Orchestra under Leopold Stokowski. In 1967, he was invited to become concertmaster of The Toronto Symphony, a post he held for three years. He is currently concertmaster of The Chamber Players of Toronto, and recently joined forces with pianist Valerie Tryon and cellist Coenraad Bloemendal in forming the Rembrandt Trio.

JUDY LOMAN graduated from the Curtis Institute of Music, where she studied with celebrated harpist Carlos Salzedo. Since 1960, she has been principal harpist with The Toronto Symphony and, as a soloist, has appeared throughout Europe, the United States, Japan and Canada. She frequently performs contemporary music and has been instrumental in having new works composed for the harp. Miss Loman is often heard on CBC radio and television, and has recorded for the RCA, Columbia, CBC and Aquitaine labels. She is winner of both a JUNO Award and the Canada Council's Grand Prix du Disque. Miss Loman is Professor of Harp at the University of Toronto and has established a school for harpists in Fenelon Falls, Ontario.

At the age of seventeen, DAVID MCGILL won the position of principal bassoon with the Tulsa Philharmonic. In 1981, after one season with that orchestra, he left to further his studies at the Curtis Institute of Music. He has captured top prizes at several competitions, and performed as soloist with the Oklahoma Symphony, Colorado Philharmonic, and The Toronto Symphony. During the fall of 1985, David McGill was awarded the position of principal bassoon with the Florida Orchestra. The week following his move to Tampa, he was offered the position of principal bassoon with The Toronto Symphony. David McGill also teaches chamber music and bassoon at the University of Toronto.

A graduate of the Curtis Institute of Music, **THOMAS MONOHAN** was a member of the St. Louis Symphony, Israel Philharmonic, National Symphony Orchestra of Washington, and Detroit Symphony prior to joining The Toronto Symphony as principal double bass in 1966 -- a position he maintains today. In addition to teaching at the University of Toronto, Mr. Monohan has been an instructor for the National Youth Orchestra and at the Banff School of Fine Arts. He has former students in virtually every Canadian orchestra, as well as in orchestras throughout the United States and Europe. Mr. Monohan is also the author of *Melodic Studies for the Double Bass* (Frederick Harris).

Born in Toronto, **KENT TEEPLE** has been a member of The Toronto Symphony since 1977. He studied with Rivka Golani and at the Banff School of Fine Arts with the Hungarian String Quartet. Prior to joining The Toronto Symphony, he was a member of the Canadian Opera Company Orchestra and, from 1974 to 1977, he held the position of principal viola with the National Ballet of Canada Orchestra. As well as performing with various chamber music ensembles each season, Mr. Teeple teaches at the Royal Conservatory of Music.

**BRUCE UBUKATA** is an established coach, accompanist, organist and continuo player. At the Faculty of Music, he has been particularly associated with the studio of Helen Simmie and has also served as Derek Holman's assistant. For the past eleven summers, Mr. Ubukata has been a staff member of the Britten-Pears School in England, accompanying at master classes of such artists as Elisabeth Schwarzkopf, Hans Hotter and Sir Peter Pears. An off-shoot of this activity has been the co-founding with Stephen Ralls of the Aldeburgh Connection, a group of singers who perform innovative and carefully researched programs of recital repertoire, literary extracts and vocal chamber music.



A native of Mexico, JOAQUIN VALDEPEÑAS studied at Yale University and, upon his graduation in 1980, joined The Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. He is in increasing demand as a recitalist and as a soloist with orchestras in Canada and the United States. At the recent Mostly Mozart Festival in New York, Mr. Valdepeñas performed in a program which included Pinchas Zukerman, Midori, and Yefim Bronfman. His recording *Presenting Joaquin Valdepeñas* (MV 1016), with pianist Patricia Parr, has just been nominated for a JUNO Award.

DAVID ZAFER's performing career has included associate concertmaster, concertmaster and solo engagements with The Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. He has been a Professor of violin at the University of Toronto since 1968 and, in addition, has given masterclasses at universities across Canada. Mr. Zafer has been a guest faculty member at both the Strathclyde International Violin Competition in Scotland and at the Ménuhin School in England. He recently returned from a sabbatical leave, during which he performed in Poland and England.

PAUL ZAFER was a member of the Toronto Symphony Youth Orchestra for ten years and, for three of those years, he held the position of concertmaster. He has attended the Banff School of Fine Arts and the Courtenay Youth Music Centre, and has studied with Steven Staryk and, at the 1987 Colorado Springs Music Festival, with Jose Luis Garcia. Currently in his final year of study leading to a Bachelor of Music degree in performance, Paul studies with his father, David Zafer.

NEXT FACULTY ARTISTS SERIES CONCERT

William Aide, piano; David Bourque, basset horn;  
Vladimir Orloff, cello; Eugene Rittich, horn;  
David Zafer, violin  
Sonata, Op. 62 DANZI  
Trio, Op. 44 BERKELEY  
Sonata in g minor, Op. 19 RACHMANINOFF  
Saturday, November 21, 1987 at 8:00 pm  
Walter Hall \$10/\$6 students/seniors

\* \* \* \* \*

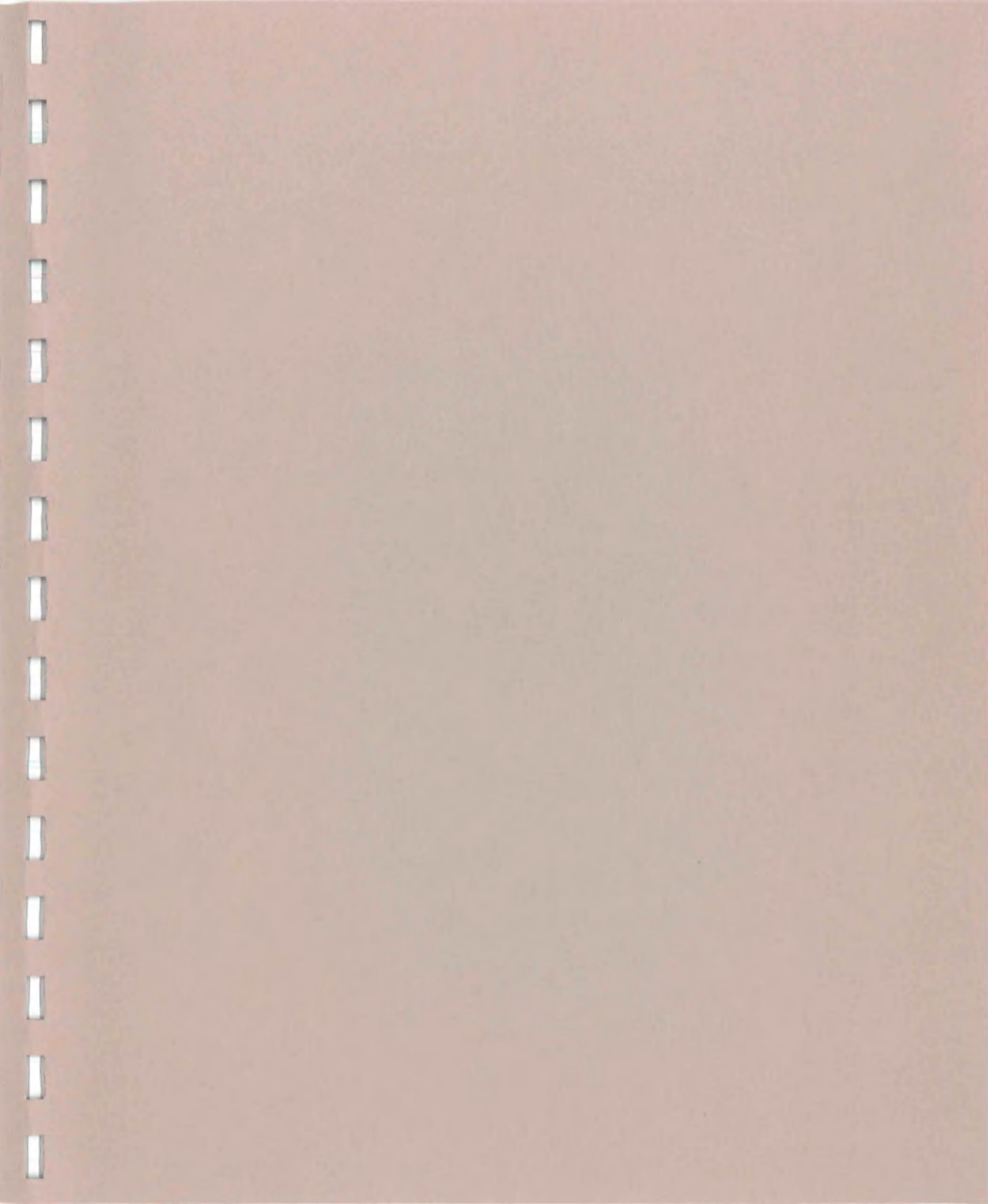
The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

\* \* \* \* \*

This evening's performance is being recorded by CBC radio,  
for future broadcast on Arts National.

\* \* \* \* \*





UPCOMING EVENTS AT THE FACULTY OF MUSIC

- November 5**      **THURSDAY NOON SERIES**  
"The Foundations of Music Education"  
Lecture presented by BENNETT REIMER,  
Northwestern University  
Walter Hall                      12:10 pm                      FREE
- November 13**      **U OF T CONTEMPORARY MUSIC ENSEMBLE**  
Robin Engelman, conductor  
Works by STRAVINSKY, LUTOSLAWSKI, BIRTWISTLE,  
KYMICKA and SESSIONS  
Walter Hall                      8:00 pm                      \$3 G.A.
- November 19**      **THURSDAY NOON SERIES**  
**LECTURE**  
BOAZ SHARON, University of Florida (Gainesville)  
"Little-known piano works by Debussy, Ravel and  
Koechlin"  
Walter Hall                      12:10 pm                      FREE
- November 21**      **FACULTY ARTISTS SERIES**  
William Aide, piano; David Bourque, basset horn;  
Vladimir Orloff, cello; Eugene Rittich, horn;  
David Zafer, violin  
Sonata , Op. 62      DANZI  
Trio, Op. 44      BERKELEY  
Sonata in g minor      RACHMANINOFF  
Walter Hall      8:00 pm      \$10/\$6 students, seniors
- November 25**      **UNIVERSITY SINGERS**  
Lee Willingham, conductor  
Walter Hall      8:00 pm                      \$3 G.A.
- November 26**      **THURSDAY NOON SERIES**  
**RECITAL**  
John Arpin, piano  
"Musical Anniversaries"  
Walter Hall                      12:10 pm                      FREE